extent be modified by the varying effects of refraction. I will, however, take the most simple case, when the station is at the equator and the sun is vertical over it, which he will be at the equinoxes, so that he rises in a vertical circle, and the effects of refraction are very much smaller than they are in high latitudes (they are not great in Babylonia). Now the sun's apparent semi-diameter at the earth's mean distance is 16′ 1″·18, so that his apparent diameter is 32′ 2″·36. In the case supposed then, as he passes through the whole circuit of the heavens (360°) in twenty-four hours, and 360° : 24h : : 32′ 2″·36 : 2m 5s·92, the sun will, at that place and time, occupy 2m 5s·92 in rising above the horizon. At all other places this duration will be somewhat longer. The *Nautical Almanac* gives the duration of passing the meridian of Greenwich for every day in the year.

W. T. LYNN.

Blackheath.

PROVERBS IN HERBERT'S 'JACULA PRUDENTUM' (9th S. v. 108).—The proverb "After the house is finished leave it" probably refers to the same superstition as the Italian "Finita la casa, entra la morte."

THORNFIELD.

"WOUND" FOR "WINDED" (9th S. v. 4, 95).—Entirely idle is the attempted vindication of Sir Walter Scott's "his horn he *wound*," which has been offered with such confidence, the world being informed that "herein he is unquestionably correct." In his *wound* we are bidden to behold "the real and regular past tense of the word *wind*."

But what reputable etymologist will now question that there are two distinct verbs *wind*, of which the one whose conjugation has been mistaken, the substantive *wind* rhematized, has, save by oversight, or worse, *winded* for its past tense? Moreover, before the days of Scott, who, the like of Chatterton and Pennant excepted, has substituted *wound* for it? Of the *wind* under discussion, *winded*, either as past tense or as past participle, has the support of Shakespeare, Chapman, Drayton, and Dr. Johnson; and *wound*, in its stead, takes rank, in a general way, with Sir Walter's *bartizan*, both of them being spuriosities. Of equal propriety, from the point of view of usage, are "one *sticked* and *has sticked*" peas or beans, and "one *winded* and *has winded*" a horse or a horn; and who is known to say "I *hid* him" in place of "I *hided* him"? Between the two verbs *wind* there is no more affinity than there is between the two verbs *cleave*, the two verbs *let*, or the two verbs *lie*. For a long time many of the best writers used *overflown* for *overflowed*, now alone accepted. Let it be hoped that henceforth, the example of Sir Walter Scott and Tennyson being declined as establishing a precedent, the classical "he *winded* his horn" may be reinstated in its rights.

F. H.

Marlesford.

MR. BAYNE says that Scott is here "unquestionably correct." I refer to Skeat, 'Concise Etymological Dict.,' *s.v.* 'Wind' (1), and find the following: "Der. *Wind*, to blow a horn, pt. t. and pp. *winded*, 'Much Ado,' I. i. 243, often oddly corrupted to *wound!*" The note of exclamation is Prof. Skeat's.

C. C. B.

CINDERELLA (9th S. v. 86).—The writer of the note at this reference does not mention his reason for reviving a question exhaustively treated and convincingly answered so lately as in 8th S. x. 331, 361. He quotes from a note in the 'Reminiscences of an Old Bohemian,' "*Vair* is the word in Perrault's tales, not *verre*." But why go for one's Perrault to 'Reminiscences of an Old Bohemian'? What Perrault himself says is, "Elle lui donna ensuite une paire de pantoufles de verre, les plus jolies du monde." To consider this an absurd notion must arise from a failure to understand that the events recorded did not occur in the age of Charles Perrault, the age of Louis XIV., when, doubtless, people did not go to balls in slippers of glass, even if they went in slippers of *vair*, and when pumpkins were not changed into gilt coaches, nor white mice into dapple-grey horses. They occurred in the age of the fairy godmother, an age which was that of Perrault only in the sense that it was created by him, and in which, therefore, he was at liberty to make his shoes, whether for use or ornament, of just whatever he pleased.

KILLIGREW.

The notion of a glass slipper is not absurd. The fairies had a habit of wearing glass shoes, which they sometimes lost, and were disconsolate until they found them again. This is mentioned in Keightley's 'Fairy Mythology' in a genuine folk-tale called 'The Little Glass Shoe.' Glass often figures in a marvellous way in the folk-tales. In some of the stories concerning Cinderella the shoes are of gold, not of glass. And gold must be as difficult to wear as glass. E. YARDLEY.

THE TAXES ON KNOWLEDGE (9th S. v. 79, 83).—I can remember when a boy, in 1844, the shop of John Cleave, 1, Shoe Lane, Fleet Street, and the proprietor, a short, stout man.

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